The Whispering Winds

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THE WHISPERING WIND

BIOGRAPHICAL SKETCH—HEINRICH ADOLF WOLLENHAUPT (Vôl'lĕn-howpt).

Born at Schkenditz, near Leipsic, Germany, 1827.
Died at New York, 1863.

HE studied at Leipsic under J. Knorr for piano and M. Hauptmann for composition. He came to New York in 1845, where he gained a fine reputation as a concert player and teacher. In 1855 he made a successful concert tour through Europe. Among his compositions are about one hundred piano pieces, many of them Military Marches, a galop di bravura, two valses, styriennes, an improvisation, a nocturne, a scherzo brillante. He also made many transcriptions and arrangements.

THE POETIC IDEA.—"The Whispering Winds" is in reality a capricious mazurka of three rather slow beats in a measure. It consists of three main divisions consisting of the First Idea, measures 1 to 55; the Middle Piece, measures 56 to 89; a suggestion of the first idea again, measures 90 to 97; and a Coda or Finishing Piece, measures 97 to the end in measure 144.

The name, "The Whispering Winds" was probably given by some fanciful friend of the Composer, and applies to the main part only, with its long and light scale-runs. These need to be played very lightly and in the proper time, as will be presently explained.

THE TIME.—Owing to the great variety of numbers of notes in a measure, several times running as high as 16 or 17 in a beat, and 29 in a measure, it is necessary to begin by getting a very definite idea of the fundamental frame-work of the time. This we get by playing the left hand alone, at a rate from 60 to 72 for quarters; (pendulum length 36 inches to 40 for quarters). The measure will not be wholly exact, a slight humoring of the beat containing an unusual number of notes in the right hand part being permissable; but not very much. Keep as near the exact time as possible. The middle parts, Melodies E to G, go faster, a little; as also the Finale, measures 97 to the end. Even if played a trifle more quickly per beat, owing to there being so much less doing it will sound slower than the first part.

In measures 34, time the 8ths and rests; then play the small notes so that the group and the 8th make the effect of a chord struck arpeggio downwards, instead of upwards as usually occurs. Play the five chords one after another in succession, with both hands exactly together, as chords; then spread them downwards.

HOW TO GET THE RUNS.—Begin by studying the scales or other patterns involved in them. Note measure 2. Here the grace notes and the large 8th make up a chord. Learn them by sounding all the notes together; than spread as marked. Learn to deliver the two chords one after another without delay. Note that the two chords make a motive, and are repeated an octave higher and two octaves higher, exactly the same thing. So also the descending figure in 8ths, measure 4, 5 is repeated in measures 5, 6 and again in measures 6, 7, 8. The figure in small notes in measure 9 takes a little time.

The run in measure 11 begins with a turn on A Flat after which it follows the scale of D Flat. It comes down the same. The run in measure 13 is just the same as in measure 11, except that it goes up one note higher.

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The runs in measures 17, and 18 consist of turns and chromatic scale-bits intermingled. Look at the brackets under the notes. You have turns on E Flat, A Flat, D Flat, and A Flat. Accent the note which begins the turn. From measures 28 to 43 the music is all in the key of A Flat (four flats) except where otherwise marked by accidentals. If the grace notes in measure 39 prove too difficult, omit them, playing simply the large 32d notes. The run in measure 40 consists of a turn on F and chromatic scale up to C in second octave.

HOW TO WORK UP THE SPEED IN THE RUNS.

There is no way to do this but by practice. First establish the notes you mean to play, and the fingering, by playing the figure several times slowly but surely. Then immediately try it fast. At first not so very fast. When a mistake occurs go back to the slow practice; then immediately fast again. In time you will make every run sure. You can facilitate the work and make it more thorough by applying to the scales of A Flat and D flat what Dr. Mason calls "Velocity" practice, at first in 4, and 8 notes per beat; then in unit runs of increasing distances in units of time.

In all the running work accent the notes a little which fall upon the beat.

THE MIDDLE PIECE.—Passing to Melody E, measure 56, note that the grace note is here meant to be a melody tone, a 16th, really in the measure before. This figure of a 16th and an 8th continues all through the middle part. Melody E may be played twice through before going on with Melody F. Remember that Melody F begins with C Flat in measure 63. The chords here should be played with finger points picking them up, much likeguitar chords. Melody in upper voice, therefore look after 4th and 5th fingers.

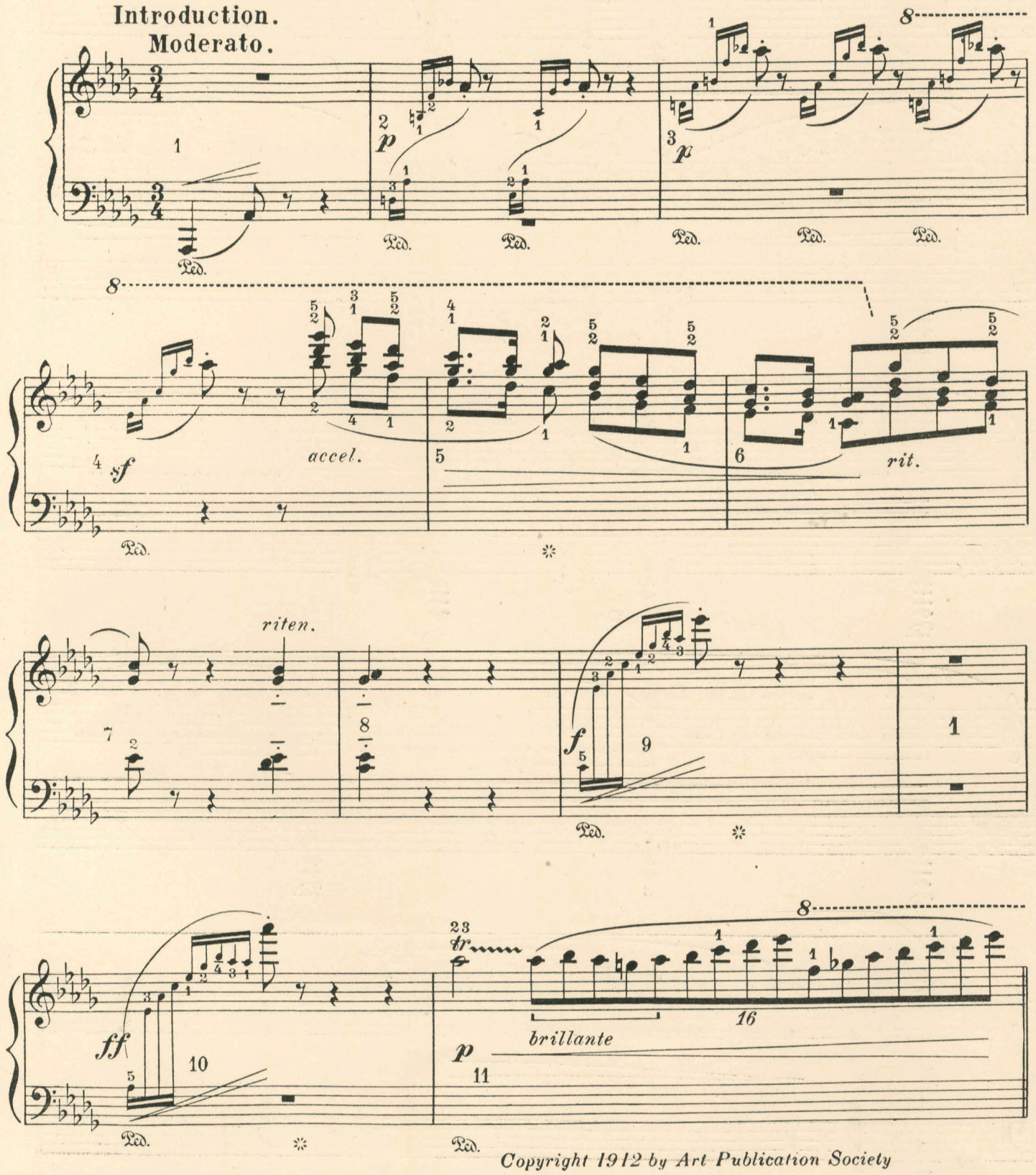
THE FINALE.—Melody L, measure 97 and following, is meant to include the grace notes as the upper octave. It is therefore much like the chord, for instance, F-D♭-F played together, then "spread" downwards. Or rather the grace note played slightly before the other two. Count with the grace note. Melody I should be repeated before going on to Melody J in measure 130. In measures 138, 139 and 140 we have the same embellishment figure as in Gottschalk's "Last Hope," a piece written at nearly the same time.

This composition is not only a very pleasing and effective piano piece for parlor use, but also a very useful and productive study for improving technic, especially in runs.

THE WHISPERING WIND.

MAZURKA-CAPRICE.

Revised and annotated by
W. S. B. Mathews.

H. A. WOLLENHAUPT, Op. 38.

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4

A.

ben ritmato

f *sf*

f *sf*

B. *brilliante.*

28 *f* 29 *f*

30 31

32 *f* 33 *sf*

34 *quasi arpeggio* 35

36 37 *f*

Ped.

38 39 40 41 42 43 44 45 46

f *pp* *sf*

C.

8

tr

47

Ped.

veloce

9

10

8

D.

12

48

Ped.

49

Ped.

8

17

8

13

50

Ped.

51

Ped.

8

16

8

12

52

Ped.

53

Ped.

9

8

9

11

9

54

Ped.

f

55

sf

Ped.

E. *animato*

56 *p* 57 *pp* 58 59

60 61 *sf* *f* *martellato* 62 *sf* 63

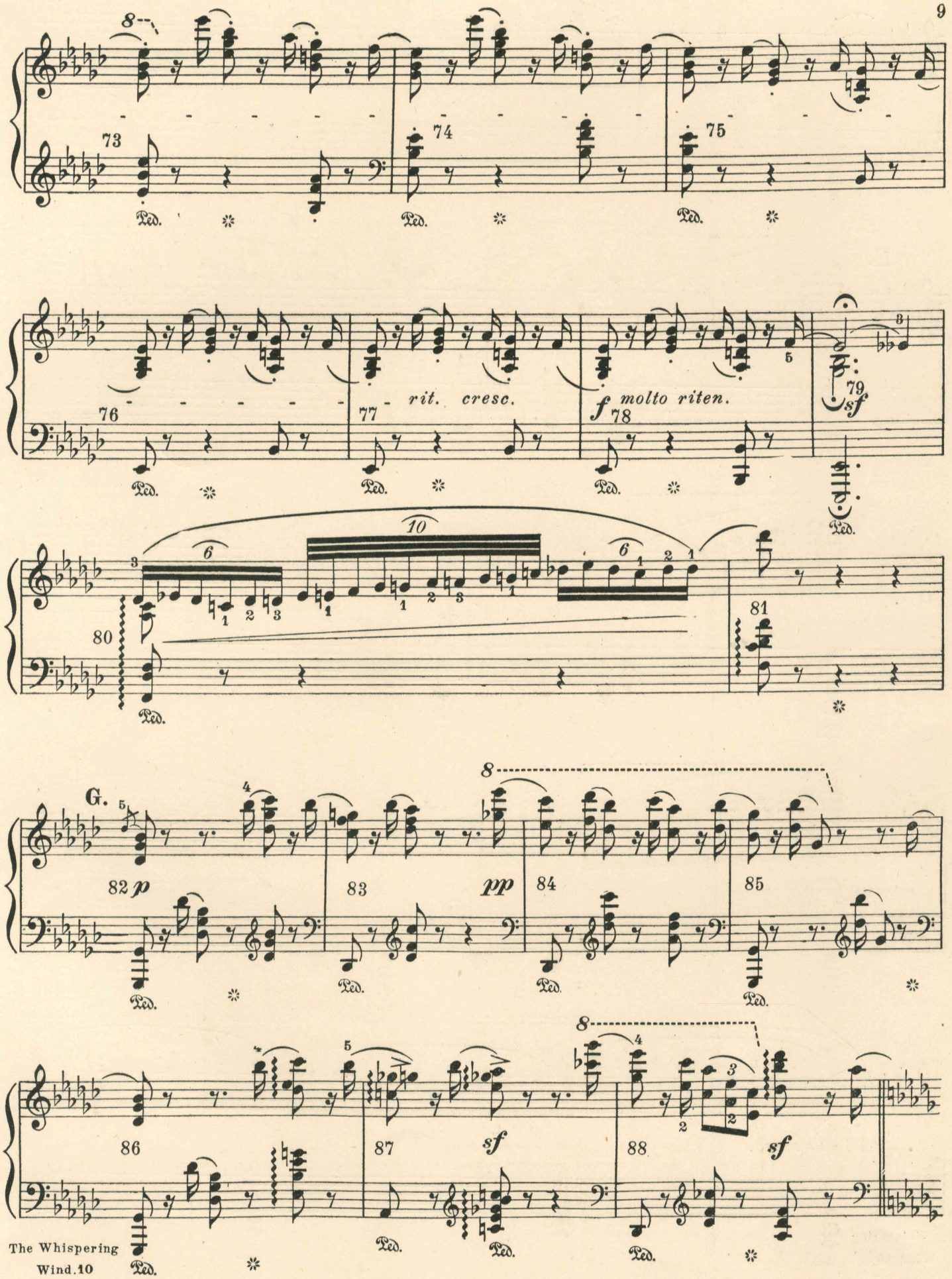
Melody E. may be played twice before going on with melody F.

F. *risoluto*

f 64 65 *p* *poco rit. e con abbandono* 66

risoluto

67 *f* 68 69 *p*

70 *teneramente* 71 *leggierissimo e poco a poco accel.* - - - 72

8
73
74
75
Ped.
76
77
rit. cresc.
f molto riten.
78
79
sf
10
6
80
81
G.
82 p
83
pp
84
85
86
87
sf
88
sf

Tempo I.

89

Ped.

H.

pp

90

91

Ped.

92

Ped.

93

mf

Ped.

94 f

Ped.

95

f

Ped.

96 piu cresc.

Ped.

I.

97 *f* *pp tranquillo*

98

99

poco ritard.

100

a tempo

101

102

103 *sf* *f*

poco ritard.

104

a tempo

105

poco agitato

106

107

108

ritard

109

110

mf

sf 111

riten.

112

1 *a tempo*

113

2 *a tempo*

129

J.

130 131 132

133 134 135

ritard. quasi echo

136 137 138

139 140 141

142 143 144